

A
DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES

IN
THE BRITISH MUSEUM:

PART II.



LONDON:

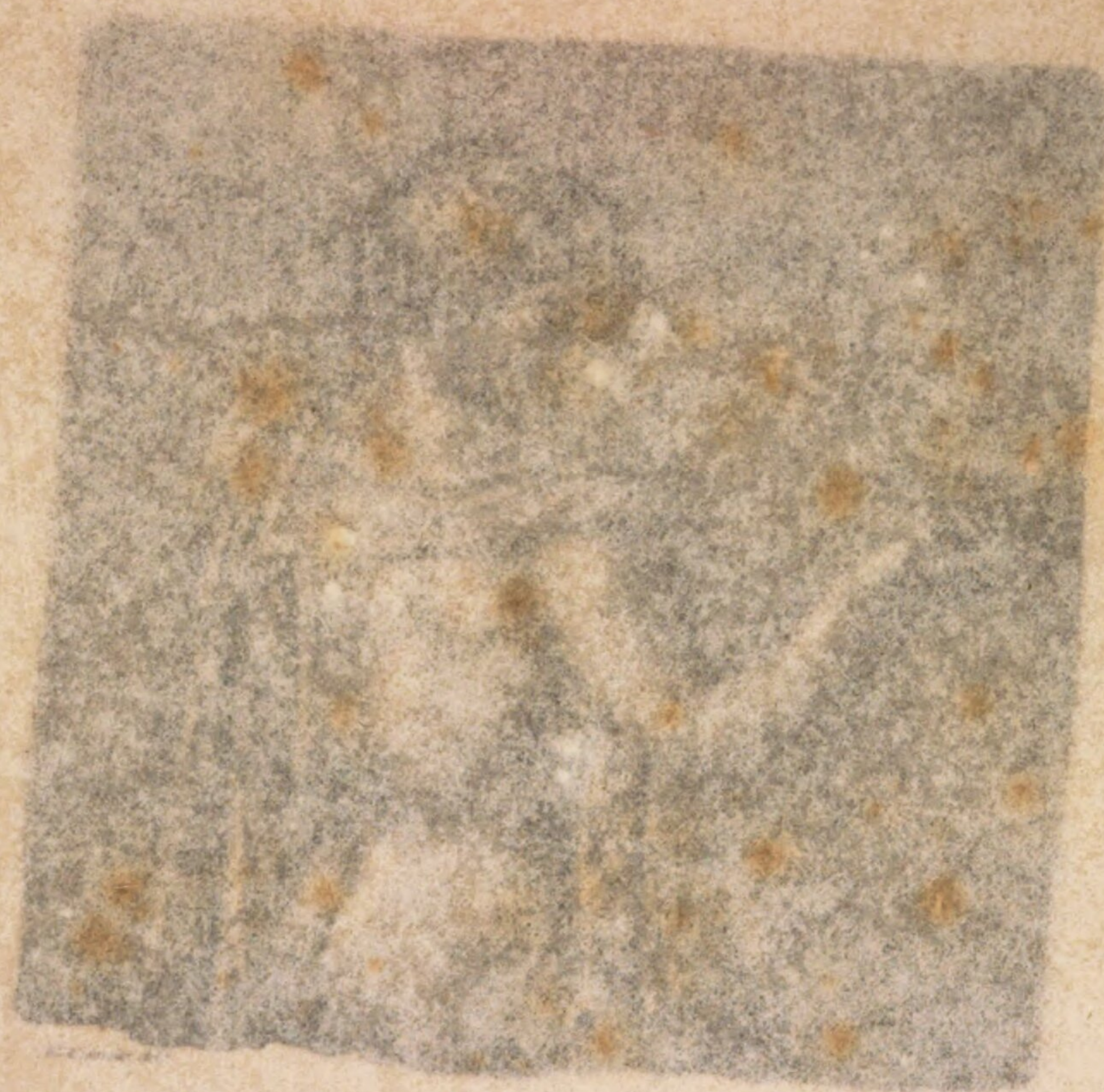
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1858.

DESCRIPTION
OF THE
ANCIENT MARBLES

IN THE
BRITISH MUSEUM.

BY
JOHN WILKINSON.

PART II.



LONDON:

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TO HIS MAJESTY, PALL-MALL; J. MURRAY, ALBEMARLE-STREET,
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1818.

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A
DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART III.

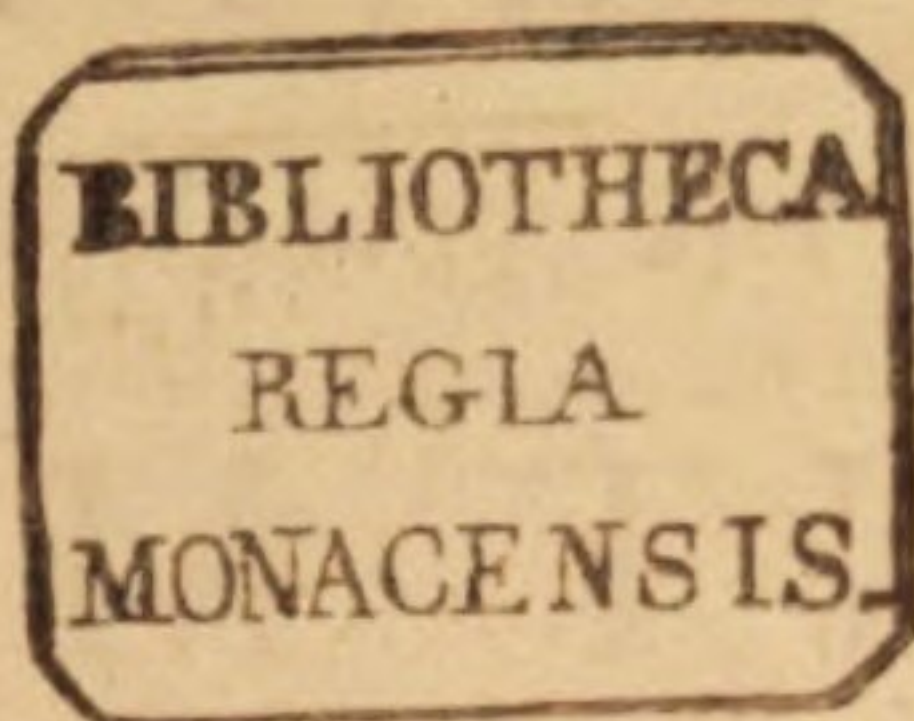


LONDON:

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW;
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1818.

London, Pub^d Feb^r 1. 1817, by the Trustees of the British Museum.



THE present volume contains a description of the Marbles in the fourth room of the Gallery of Antiquities. With the exception of the two general views comprised in this volume, all the plates have been engraved from drawings executed by the late Mr. William Alexander; and here we cannot refrain from expressing, though in few words, our sincere regret at the loss sustained by the death of that very able artist, who, in conducting the part allotted to him in this work, was not less distinguished by his zeal than by his talents.

TAYLOR COMBE.

British Museum, November 7, 1817.

The second volume of the series is now in the hands of the printer. It will contain the history of the reign of Henry VIII. and will be published in the month of April. The third volume will contain the history of the reign of Edward VI. and will be published in the month of May. The fourth volume will contain the history of the reign of Mary I. and will be published in the month of June. The fifth volume will contain the history of the reign of Elizabeth I. and will be published in the month of July. The sixth volume will contain the history of the reign of James I. and will be published in the month of August. The seventh volume will contain the history of the reign of Charles I. and will be published in the month of September. The eighth volume will contain the history of the reign of Charles II. and will be published in the month of October. The ninth volume will contain the history of the reign of James II. and will be published in the month of November. The tenth volume will contain the history of the reign of George I. and will be published in the month of December.

THE END

Printed by J. Smith, London.

2/7/17

THE bas-relief from which the vignette in the title-page is taken, is a fragment of lapis lazuli, on which is represented the upper part of the figure of Bonus Eventus. This deity presided over agriculture,⁽¹⁾ and it was upon his favour (as the name imports) that the abundance of the harvest was supposed to depend. He is therefore very appropriately represented holding the emblems of plenty, namely, corn and poppies in one hand, and in the other hand a patera, filled probably with the juice of the grape. A statue of him, executed by Euphranor, and preserved at Rome in the time of Pliny, held the same emblems,⁽²⁾ and there can be very little doubt that the bas-relief we are now describing has been copied from this statue. According to Pliny there was also at Rome another statue of Bonus Eventus, which was the work of Praxiteles,⁽³⁾ but no description of it has descended to us. This deity was particularly worshipped at Rome, and his figure is frequently seen on the coins of the emperors. P. Victor mentions a temple dedicated to Bonus Eventus, which stood in the ninth region at Rome, near the baths of Agrippa:⁽⁴⁾ it was this temple which Ammianus Marcellinus informs us was restored in the reign of Valentinian and Valens, by a prefect of the name of Claudius.⁽⁵⁾

It is probable that this bas-relief, when perfect, was one of the three figures sculptured on the triangular base of a superb candela-

¹ Nec non etiam precor Lympham, ac Bonum Eventum, quoniam sine aqua omnis arida ac misera agricultura, sine successu ac bono eventu, frustratio est, non cultura.

Varro de Re Rusticâ, lib. 1. c. 1. § 6.

² Hujus est [*Euphranoris*] et simulachrum Boni Eventus, dextrâ pateram, sinistrâ spicam ac papaver tenens. Plin. Nat. Hist. lib. xxiv. c. 19. § 16.

³ Romæ Praxitelis opera sunt, Flora, Triptolemus, Ceres in hortis Servilii: Boni Eventus, et Bonæ Fortunæ simulachra in Capitolio. Ibid. lib. xxxvi. c. 4. § 5.

⁴ Thermæ Agrippæ.

Templum Boni Eventus.

P. Victor de regionibus urbis.

⁵ Instauravit vetera plurima, inter quæ porticum excitavit ingentem, lavacro Agrippæ contiguam, Eventus Boni cognominatam, eâ re quòd hujus nominis prope visitur templum. Amm. Marcel. lib. xxix. c. vi.

brum. The words *BONO EVENTVI*, indicating that the figure is dedicated to the deity whose name is inscribed, appear to us to have been added by a modern hand.

The substance on which this bas-relief is engraved, is an argillaceous stone of a rich blue colour, sprinkled with whitish spots, and sometimes with grains of pyrites.⁽⁶⁾ It was known to the ancients by the name of *sapphirus*, and also by that of *cyanus*; they frequently used this substance to engrave upon, (though from its softness it is ill adapted for the purpose,) and in general their engravings on this stone are of a very inferior degree of excellence. The present specimen is by far the best, as well as the largest piece of sculpture, on lapis lazuli, with which we are acquainted.

Dimensions, $7\frac{1}{8}$ inches by $7\frac{1}{8}$ inches.

⁶ In sapphiris enim aurum punctis collucet cæruleis. Sapphirorum, quæ cum purpurâ, optimæ apud Medos: nusquam tamen perlucidæ. Præterea inutiles scalpturæ, intervenientibus crystallinis centris. Plin. N. II. lib. xxxvii. c. 39.

CONTENTS.

In the Title-page is an engraving of a bas-relief representing a figure of Bonus Eventus.

After the Table of Contents are two plates, one representing the west view of the Fourth Room, the other, the east view of the same Room.*

Plate.

- I. A bust of Trajan.
- II. A bronze statue of Hercules.
- III. One of the feet, or supports, of an ancient tripod-table.
- IV. A head of Apollo.
- V. A statue of Thalia.
- VI. An unknown head, supposed to be that of Arminius.
- VII. A bronze statue of Apollo.
- VIII. One of the feet, or supports, of an ancient tripod-table, in porphyry.
- IX. A head of Marcus Aurelius.
- X. A bust of Lucius Verus.
- XI. A group of Bacchus and Ampelus.
- XII. A head of the young Hercules.
- XIII. A female head, supposed to be that of Dione.
- XIV. A statue of Diana.
- XV. A bust of Hadrian.

* The drawings for these two plates were made by Mr. Henry Corbould, although by a mistake of the letter-engraver they bear the initials of Mr. Alexander's name.

CONTENTS

In the following is an account of the contents of the book, and of the manner in which they are arranged.

The book is divided into two parts, the first of which contains the history of the country, and the second the description of the objects of interest.

The first part is divided into three sections, the first of which contains the history of the country from the earliest times to the present, the second the history of the country from the present to the future, and the third the history of the country from the future to the present.

The second part is divided into two sections, the first of which contains the description of the objects of interest, and the second the description of the objects of interest.

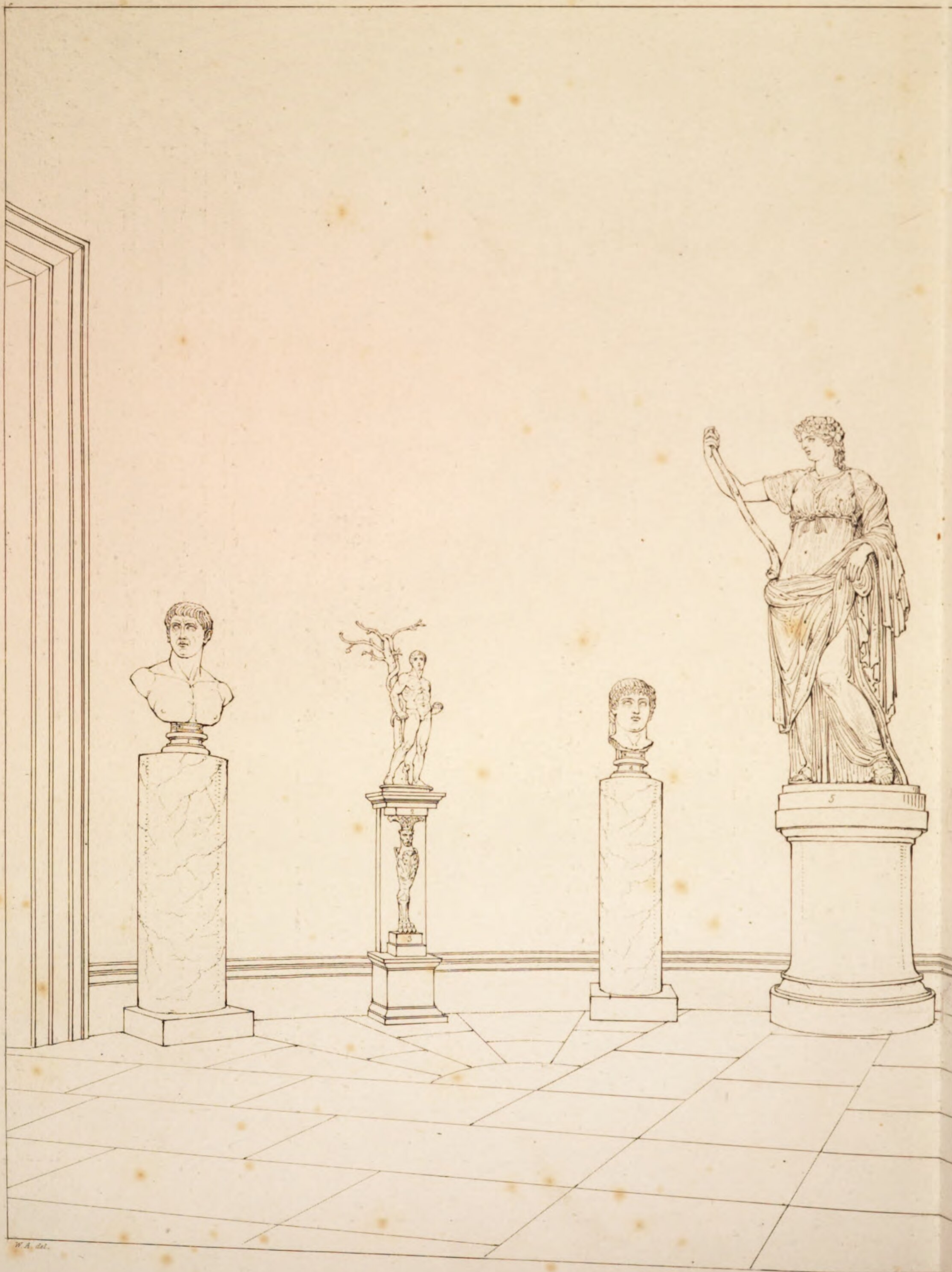
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The second section of the first part is divided into two sections, the first of which contains the history of the country from the present to the future, and the second the history of the country from the future to the present.

The third section of the first part is divided into two sections, the first of which contains the history of the country from the future to the present, and the second the history of the country from the present to the future.

The first section of the second part is divided into two sections, the first of which contains the description of the objects of interest, and the second the description of the objects of interest.

The second section of the second part is divided into two sections, the first of which contains the description of the objects of interest, and the second the description of the objects of interest.



GALLERY OF ANTIQUITIES

West View of the

London, Publ. Feb. 1817, by the Trustees of the British Museum, J. Murray.

IENT MARBLES.



TIES. BRITISH MUSEUM.

he Fourth Room.

By Albemarle, St. M. O'Neil, Pall Mall, & M. G. Longman, Paternoster Row.



GALLERY OF ANTIQUITIES
East View of the

London: Pub. Feb'y 1, 1817, by the Trustees of the British Museum.

ANT MARBLES.



IES. BRITISH MUSEUM.

le Fourth Room.

Curry, Albemarle St. M^{rs} Nicol, Pall Mall & M^{rs} Longman, Edin^{burgh} & New.

Fourth Room.

Pl. 1.

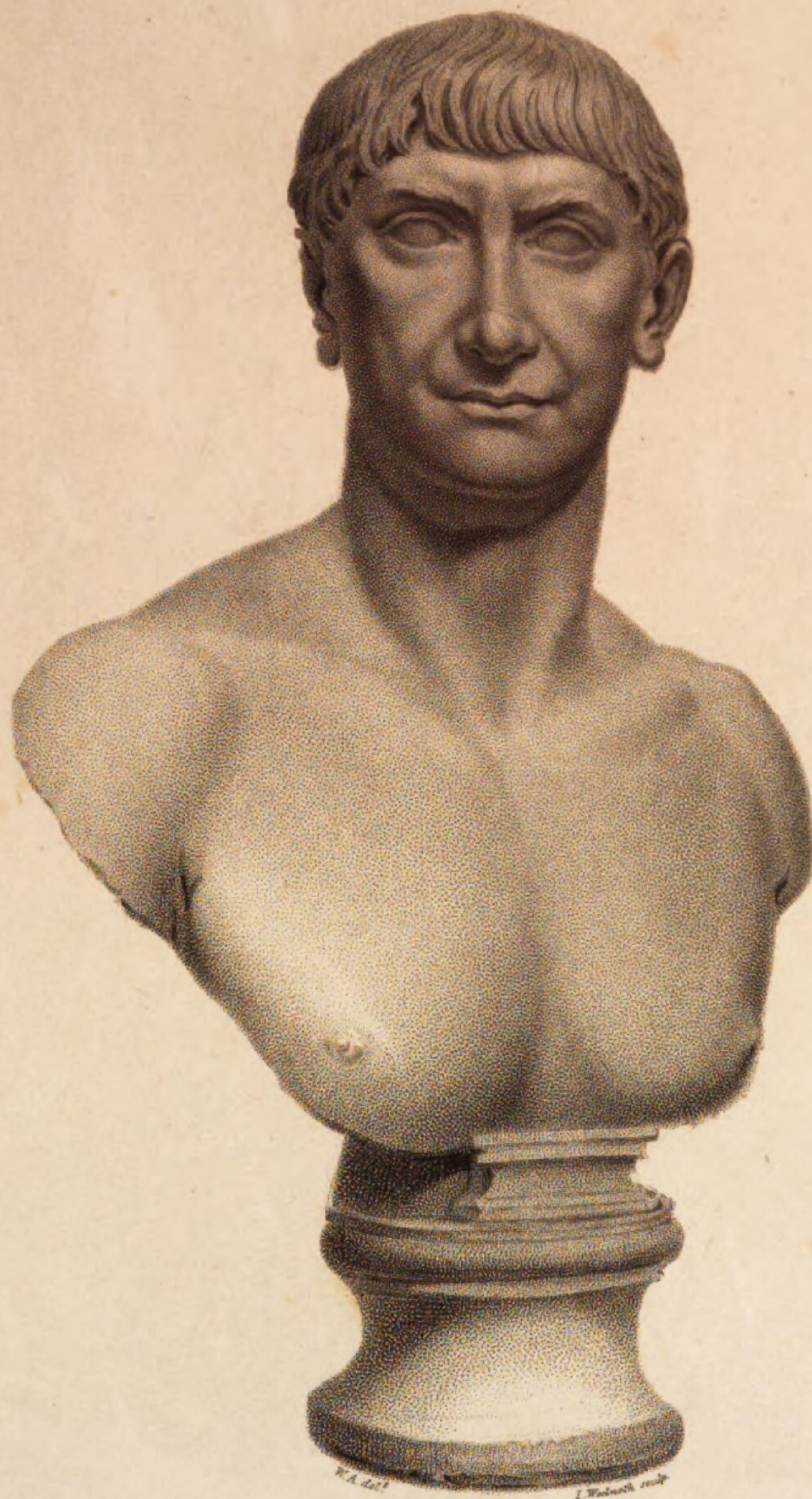


PLATE I

A most of the emperor Trajan. This prince was born at Italica in Spain, in the second century of the Christian era, at the death of Nerva, in the year 98 of the Christian era. When he was in the old part of his age, he was married to Ploia, daughter of the emperor, and he was the first Roman emperor whose birth-place was in a foreign country. No emperor was more beloved by his people, than Trajan. The title of Germanicus was conferred upon him by the Senate, and the ancient writers who have recorded the actions of this emperor, speak of him in terms of the highest commendation. The Roman empire indeed appears never to have been in so flourishing a state after the time of Augustus, as during the reign of Trajan. He subdued Dacia, Armenia, Mesopotamia, Arabia, and Parthia, and in all his enterprises, he commanded in person. Trajan has the reputation of having been equally great in the art of peace, as in military renown; he erected many magnificent temples, and many public buildings, and

¹ Successit et Ulpianus Celsus, virum doctum, multa sententia
magis quam clara. *Idem ibi* vol. 22.

* Τὰ τε γὰρ σώματα ἕκαστα (ἑκάστη) καὶ τὰ ἀσώματα (ἑκαστὸν ἀσώματον) καὶ τὸ ὅλον
ἕκαστον. Diogen. Cass. lib. ix. c. 11.

[illegible][illegible]

^s Romani imperi, quod post Augustum Romanum imperium dicitur, quod post Augustum Romanum imperium dicitur, quod post Augustum Romanum imperium dicitur.

A Cesare Augusto in saeculum nostrum laudatè citatus esse ducunt: quibus inertis Caesarum quasi conseruit atque decoxit: nisi quod sub Tiberio principe mores laetiores, et, praeter spem cunctarum, sanctus imperii, quos reddidit purioris, reuerent.

Flori Prooem. ad lib. I.

⁸ Hoc regre clariora deinde, ac ut dicitur reperietur. Aut. Vltim. de Clavibus, c. 107.

Gloriam tamen asiliteram civilitate et moderatione regere. Nemo et per proinde
equidem se ostendit exhibens. Eutropii lib. viii. § iv.



PLATE I.

A BUST of the emperor Trajan. This prince was born at Italica in Spain,⁽¹⁾ and succeeded to the Roman empire at the death of Nerva, in the year 97 of the Christian æra, when he was in the 42d year of his age.⁽²⁾ It is remarked by Dion Cassius, that he was the first Roman emperor whose birth-place was in a foreign country.⁽³⁾ No emperor was more beloved by his people, than Trajan; the title of OPTIMUS was conferred upon him by the Senate,⁽⁴⁾ and the ancient writers who have recorded the actions of his life, speak of him in terms of the highest encomium: the Roman empire indeed appears never to have been in so flourishing a state after the time of Augustus, as during the reign of Trajan.⁽⁵⁾ He subdued Dacia, Armenia, Mesopotamia, Arabia, and Parthia, and in all his enterprises he commanded in person. Trajan has the reputation of having been equally great in the arts of peace, as in military renown:⁽⁶⁾ he embellished Rome with many noble buildings, and

¹ Successit ei Ulpius Crinitus Trajanus, natus Italicæ in Hispaniâ, familiâ antiquâ magis quam clarâ. Eutrop. lib. viii. § ii.

² Τῷ τε γὰρ σώματι ἔρρωτο (δευτερον γὰρ καὶ τεσσαρακοστὸν ἔτος ἄγων ἤρξεν) καὶ τῇ ψυχῇ ἤκμαζεν. Dion. Cass. lib. lxxviii. c. 6.

³ Οὐδ' αὖ, ὅτι Ἰβηρ ὁ Τραϊανὸς, ἀλλ' οὐκ Ἰταλὸς, οὐδ' Ἰταλιώτης ἦν, ἥτιόν τι παρὰ τοῦτο αὐτὸς ἐποίησατο, ἐπειδὴ μηδεὶς πρόσθεν ἀλλοεθνῆς τὸ τῶν Ῥωμαίων κράτος ἐσχέκει. τὴν γὰρ ἀρετὴν, ἀλλ' οὐ τὴν πατρίδα τινὸς, ἐξετάζειν δεῖν ᾔετο. Dion. Cass. Hist. Rom. lib. lxxviii. c. 4.

⁴ Adoptavit te optimus Princeps in suum, Senatus in OPTIMI nomen. Hoc tibi tam proprium, quam paternum; nec magis definitè distinctèque designat, qui Trajanum, quam qui OPTIMUM adpellat; ut olim frugalitate Pisones, sapientia Lælii, pietate Metelli monstrabantur: quæ simul omnia uno isto nomine continentur. C. Plinii Paneg. c. lxxxviii, 5.

⁵ Romani imperii, quod post Augustum defensum magis fuerat, quam nobiliter ampliatur, fines longe lateque diffudit. Eutropii lib. viii. § ii.

A Cæsare Augusto in sæculum nostrum haud multò minus anni ducenti: quibus inertia Cæsarum quasi consenuit atque decoxit: nisi quod sub Trajano principe movet lacertos, et, præter spem omnium, senectus imperii, quasi redditâ juventute, revirescit. Flori Prooem. ad lib. i.

⁶ Hoc ægre clarior domi, seu militiæ reperietur. Aur. Victor. de Cæsaribus, c. xiii.

Gloriam tamen militarem civilitate et moderatione superavit, Romæ et per provincias æqualem se omnibus exhibens. Eutropii lib. viii. § iv.

PLATE I.

his name was inscribed on so many edifices which he had either built or repaired, that by Constantine the Great he was jocosely called "the wall-flower."⁽⁷⁾ According to Eutropius he died at Seleucia in Isauria,⁽⁸⁾ but Dion Cassius says that his death happened at Selinus in Cilicia,⁽⁹⁾ which two places are not very remotely distant from each other; he died in the year 117, in the 62d year of his age, after a most splendid and prosperous reign of 19 years and six months.

The bust has the breast uncovered, and the head is not crowned with laurel; it is thus that this emperor's portrait is frequently represented on his coins. The want of elevation over the forehead, which is remarkable in this head, may be observed in all the ancient portraits of Trajan, whether on medals or in marble.

There are two other busts of this emperor, not less celebrated for their preservation and workmanship; one of them is in the Capitoline Museum, and the other in the Albani collection: the first mentioned has the chlamys on the left shoulder, and the sword-belt across the breast; the latter has the breast uncovered. There are also two colossal busts of Trajan, one in the Capitol, and the other in the Farnese palace; they are both much mutilated, and are chiefly remarkable for their size.

This fine bust, which with its pedestal is of one piece of marble,

Hic Trajanum herbam parietariam ob titulos multos ædibus inscriptos appellare solitus erat. Aurel. Victor. Epit. c. xli. 13.

Per omnia enim civitatis membra, quæ diversorum Principum exornarunt impensæ, nomen proprium inscribebat: non ut veterum instaurator, sed conditor. Quo vitio laborasse Trajanus dicitur Princeps: unde eum herbam parietinam jocando cognominarunt. Ammian. Marcell. lib. xxvii. c. 3.

⁸ Post ingentem igitur gloriam, belli domique quæsitam, e Perside rediens, apud Seleuciam Isauriæ profluvio ventris exstinctus est. Eutropii lib. viii. § v.

⁹ Καὶ ἐς Σελινοῦντα τῆς Κιλικίας ἐλθὼν, ἣν δὴ καὶ Τραϊανούπολιν καλοῦμεν, ἐξαίφνης ἀπέψυξε, μοναρχήσας ἔτη δεκαεννέα, καὶ μῆνας ἕξ, ἡμέρας τε πέντε καὶ δέκα. Dion. Cass. lib. lxxviii. c. 33.

PLATE I.

is extremely well preserved; the only restorations it has received are the tip of the nose including one of the alæ, and a portion of the outer edge of the right ear. It was found in the Campagna of Rome, in the year 1776.

Height, including the pedestal, 2 feet $5\frac{3}{8}$ inches.

PLATE I

is a copy of the original, the only one known to exist, and is
the only one of the series of the plates of the
series of the plates of the series of the plates of the
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Fourth Room.

Pl. II.



W.A. del.

W. Bromley sculp.

PLATE II.

A BRONZE GROUP OF THE HERCULEAN LABOURS, bearing away the apples from the garden of the Hesperides. The Hesperides were three sisters, and according to Hesiod, daughters of Nox, (1) or Night; they had the duty of guarding the golden fruit, presented by Prometheus to Epimetheus, and by him to Pandora. The last labour assigned to Hercules was that of carrying away the fruit of the tree guarded with the same consciousness of danger as had Pandora. Hercules is here represented as having just effected the destruction of the serpent, which is seen twined round the trunk of the tree, with its head hanging down in a lifeless manner (2). He holds in his left hand the reward of his recent conquest, the Hesperian

¹ Ἑσπερίδες τρεῖς αἵ μιν τέκνον Ἰανταίου

Χρυσὴν γὰρ μήλην, φέροντά τε δένδρον ἑρπύνην. Hesiodi Theog. v. 215.

² Διδόμηναι Ἡρα Ἑσπερίαν. Callodori Biblioth. II. 3. 5. s. ii.

³ Peneque ab insomnia custodita dracones. Ovid. Met. lib. ix. v. 192.

— Fuit silva, sylvæ,
Divitiisque graves, et fulvæ virgine rami,
Virgineusque chorus, nitidi cœca dia luci,
ET NUMQUAM SOMNO DAMNATA LEMINA SERPENS,
Robora complexus rutilo curvata metallo.
Abstulit arboribus pretium, nemorisq. laborem
Alcides: passusque inopæ sine pœne laboris
Retulit Argolico fulgens pæne metallo.

⁴ Postrema Hesperidum pœne pœne pœne

⁵ In this bronze, the appearance of the serpent is such as to give the impression given by Apollonius Rhodius. The animal has sufficient remains of life, though it still cling to the tree by means of the spiral windings of its lower extremity, while the head and upper part of the body appear to be quite dead.

Δὲ τότε γ' ἦδη καὶ τοῦ Ἡρακλῆος δαίχλης

Μήλειον μέλας ποτὶ στύπος οἶδ' ὅ' ἄκρη

Οὐρὴ ἐπὶ σπείρεισιν ἀπὸ κρατὸς ἐκ καλῆς

Ἄχρης ἐν ἄκρησιν καὶ ὄπισθεν

Apoll. Rhod. lib. ix. v. 1000.

PLATE 10

PLATE 10



PLATE II.

A BRONZE statue of Hercules, bearing away the apples from the garden of the Hesperides. The Hesperides were three sisters, and according to Hesiod, were the daughters of Nox,⁽¹⁾ or Night; they had the care of the tree which bore the golden fruit, presented by Juno to Jupiter on her marriage with him.⁽²⁾ In addition to the watchful care of these nymphs, the tree was guarded by an immense serpent, whose vigilance was never relaxed even by sleep.⁽³⁾ The last labour imposed upon Hercules by order of Eurystheus, was that of carrying away the fruit of this tree,⁽⁴⁾ which he accomplished with the same contempt of danger as had marked his other exploits.

Hercules is here represented as having just achieved the destruction of the serpent, which is seen twined round the trunk of the tree, with its head hanging down in a lifeless manner.⁽⁵⁾ He holds in his left hand the reward of his recent conquest, the Hesperian

¹ 'Εσπερίδας θ', αἷς μήλα πέρην κλυτοῦ Ωκεανοῖο

Χρύσεια καλὰ μέλουσι, φέροντά τε δένδρεα καρπὸν • Hesiodi Theog. v. 215.

² ἂ Διὶ γήμαντι Ἡρα ἔδωρήσατο. Apollodori Biblioth. lib. ii. c. 5. s. ii.

³ Pomaque ab *insomni* non custodita dracone. Ovid. Met. lib. ix. v. 190.

———— Fuit aurea silva,

Divitiisque graves, et fulvo germine rami,

Virgineusque chorus, nitidi custodia luci,

ET NUMQVAM SOMNO DAMNATUS LUMINA SERPENS,

Robora complexus rutilo curvata metallo.

Abstulit arboribus pretium, nemorique laborem

Alcides : passusque inopes sine pondere ramos

Retulit Argolico fulgentia poma tyranno.

Lucani Pharsal. lib. ix. v. 363.

⁴ Postremo Hesperidum victor tulit aurea mala.

Anthol. Vet. Lat. lib. i. ep. xlii. v. 12

⁵ In this bronze, the appearance of the serpent is similar to the description given of it by Apollonius Rhodius. The animal has sufficient remains of life to enable it still to cling to the tree by means of the spiral windings of its lower extremity, while the head and upper part of the body appear to be quite dead.

Δὴ τότε γ' ἤδη κείνος ὑφ' Ἡρακλῆϊ δαΐχθεις

Μήλειον βέβλητο ποτὶ στύπος· οἴοθι δ' ἄκρη

Οὐρὴ ἔτι σπαίρεσκεν ἀπὸ κρατὸς δε κελαινήν

Ἄχρις ἐπ' ἀκνηστὶν κείτ' ἄπνοος •

Apoll. Rhod. lib. iv. v. 1400.

PLATE II.

apples; and he stands in a bold erect attitude, as if elated by the success of his enterprise. Of the club, which appears to have been held downwards, only a part remains in his right hand. The places from which the lion's skin has been suspended on the right arm, are very visible; several pieces of the skin are still preserved in this collection, but they are too much mutilated to be replaced.

We observe in the features of this Hercules the same expression of character as is given to him on the coins of Tyre,⁽⁶⁾ a city in Phoenicia; and there can be little doubt that it is the Tyrian Hercules who is here represented. The Tyrians appear to have been one of the earliest people who paid divine honours to Hercules, and a temple of very remote antiquity, which was erected to him at Tyre, is commemorated by Herodotus⁽⁷⁾ and other writers.⁽⁸⁾

In most of the ancient representations of this last labour of Hercules, the subject is treated with great simplicity. The hero is generally represented holding the apples in his hand, unaccompanied by any other emblem or allusion to the story connected with them. Suidas remarks the practice of representing Hercules in this particular manner.⁽⁹⁾ It is thus that we see him in the celebrated Farnese statue; and the bronze statue of him which stood in the

⁶ Pellerin, Recueil de Médailles de Peuples et de Villes, tom. II. pl. lxxxiii. fig. 36.

⁷ Καὶ θέλων δὲ τούτων περὶ σαφές τι εἰδέναι ἐξ ὧν οἶόν τε ἦν, ἐπλευσα καὶ ἐς Τύρον τῆς Φοινίκης, πυνθανόμενος αὐτόθι εἶναι ἱερὸν Ἑρακλέος ἁγίον. — ἐς λόγους δὲ ἐλθὼν τοῖσι ἱρεῦσι τοῦ θεοῦ εἰρόμην ὁκόσος χρόνος εἴη ἐξ οὗ σφί τὸ ἱερὸν ἱδρυταί. εὗρον δὲ οὐδὲ τούτους τοῖσι Ἑλλήσι συμφερομένους. ἔφασαν γὰρ ἅμα Τύρῳ οἰκισομένη καὶ τὸ ἱερὸν τοῦ θεοῦ ἱδρυθῆναι· εἶναι δὲ ἔτεα ἅφ' οὗ Τύρον οἰκέουσι, τριηκόσια καὶ δισχίλια. Herodoti Hist. lib. II. 44.

⁸ Ἔστι γὰρ ἐν Τύρῳ ἱερὸν Ἑρακλέους παλαιότατον ὧν μνήμη ἀνθρωπίνῃ διασώζεται, οὐ τοῦ Ἀργείου Ἑρακλέους, τοῦ τῆς Ἀλκμήνης. πολλαῖς γὰρ γενεαῖς πρότερον τιμᾶται ἐν Τύρῳ Ἑρακλῆς, ἢ Κάδμον ἐκ Φοινίκης ὀρμηθέντα Θήβας κατασχεῖν, καὶ τὴν παῖδα Κάδμου τὴν Σεμέλην γενέσθαι· ἐξ ἧς καὶ ὁ τοῦ Διὸς Διόνυσος γίνεται. Arrian. de Exped. Alexand. lib. II. c. 16.

Καὶ ἔστι ἱρὰ καὶ ἐν Συρίῃ, οὐ παραπολὺ τοῖς Αἰγυπτίοις ἰσοχρονέοντα, τῶν ἐγὼ πλεῖστα ὅπωπα. τό γε τοῦ Ἑρακλέους τὸ ἐν Τύρῳ, οὐ τούτου τοῦ Ἑρακλέους, τὸν Ἑλλήνες αἰείδουσι, ἀλλὰ τὸν ἐγὼ λέγω πολλὸν ἀρχαιότερος, καὶ Τύριος ἥρως ἐστί. Lucian. de Syria Dea, 3.

⁹ Καὶ γράφουσι δορὰν λέοντος φοροῦντα, καὶ ρόπαλον φέροντα, καὶ γ' μῆλα κρατοῦντα. Suidas in voce ΗΡΑΚΛΗΣ.

PLATE II.

Zeuxippus at Byzantium, and is described by Christodorus the poet,⁽¹⁰⁾ appears also to have been similar. The subject, however, is sometimes treated with more detail. On a bronze coin of Gordianus Pius, struck at Tarsus, the tree is introduced by the side of Hercules;⁽¹¹⁾ in a medallion of Antoninus Pius, not only the tree is represented, but likewise the three nymphs, or Hesperides, who seem to be flying from Hercules;⁽¹²⁾ and in the British Museum is a Greek vase, beautifully painted, which exhibits the subject with still greater detail.⁽¹³⁾

This fine statue was found in the ruins of a temple at Gebail, a small modern town, built on the site of the ancient Byblus, on the coast of Phoenicia. Two Greek inscriptions, of twelve or fourteen lines each, on plates of lead, are said to have been found with it, but they were immediately melted down by the barbarians into whose hands they fell. Dr. Swinney, Chaplain to the Factory at Constantinople, obtained this statue from some Greek merchants who brought it to that place; he sent it to England in the year 1779.

Height of the statue, 2 feet $6\frac{1}{8}$ inches; height of the whole, including the pedestal and tree, 3 feet $5\frac{3}{8}$ inches.

¹⁰ Ηρακλεης δ' ἀνίουλον ἐδείκνυε κύκλον ὑπὲρ
Μῆλα λεοντοφόνῳ παλάμῃ χρύσεια κομίζων,
Γαίης ὄλβια δῶρα Λιβυστίδος.

Christodorus apud Anthol. Græc. tom. iii. p. 166, edit. Jacobs.

¹¹ Gessneri Num. Ant. Impp. Romanorum, Lat. et Græc. tab. clxxiii. fig. 25.

¹² Numismata ærea selectiora, maximi moduli, e Museo Pisano, olim Corrario, tab. xvii. fig. 2. et Musei Florentini Antiqua Numismata, maximi moduli, tab. xviii. fig. 3.

¹³ Sir William Hamilton's Collection of Etruscan, Greek, and Roman Antiquities, vol. i. pl. 127.

CHAPTER I

History is the record of the human mind in its development. It is the story of the growth of the human race from its earliest beginnings to the present day. It is the story of the progress of civilization, of the triumph of reason over superstition, of the conquest of nature by the human hand. It is the story of the struggles of the human spirit for freedom, for justice, for the betterment of the human condition. It is the story of the human race as it has been, as it is, and as it is to be.

The history of the human race is a long and varied one. It is a story of many different peoples, of many different cultures, of many different ages. It is a story of the human race as it has been, as it is, and as it is to be. It is a story of the human race as it has been, as it is, and as it is to be.

Fourth Room.

Pl. III.



PLATE III.

ONE of the feet, or supports, of an ancient tripod-table. It represents the head and leg of a panther, which are separated from each other by the intervention of foliage, in the same manner as we have already described in a marble engraving in a former volume.

The block is marble, of which this piece of sculpture is formed. It is a variety of *Pavonazzo* of the Italians, and appears to have been but little used by the ancients in their works of art. It is chiefly of a dingy white, but is intersected by irregular veins and patches of a dull red colour.

Height, 2 feet 2½ inches.

* Description of the Ancients in the British Museum, Part I. p. 10.



PLATE III.

ONE of the feet, or supports, of an ancient tripod-table. It represents the head and leg of a panther, which are separated from each other by the intervention of foliage, in the same manner as we have already described in a marble engraved in a former volume.⁽¹⁾

The kind of marble, of which this piece of sculpture is formed, is a variety of the *Pavonazzo* of the Italians, and appears to have been but little used by the ancients in their works of art. It is chiefly of a dingy white, but is intersected by irregular veins and patches of a dull red colour.

Height, 2 feet $2\frac{2}{8}$ inches.

¹ Description of the Ancient Marbles in the British Museum, Part I. pl. iii.

PLATE III

One of the feet, or supports, of an ancient tripod table. It is a
solid, the head and top of a pedestal, which is supported from each
other by the insertion of foliage in the same manner as we have
already described in a number engraved in a former volume.
The kind of foliage of which the head of sculpture is formed,
is a variety of the caryatids of the foliage, and appears to have
been but little used by the ancients in their works of art. It is
chiefly of a sort of which, but is inserted in a regular series and
presents a light red color.
Height 2 feet 11 inches.

Description of the three tables in the British Museum, p. 11.

Fourth Room.

PL. IV.



W.A. del.

Worthington sculp.

Head of Apollo, large, full face, and covered with a wreath of
olive. The forehead and temples are ornamented with pendulous curls
of hair. From the hardness of the work, and the sharp lines of the
features, there can be no doubt that this head is of very early Greek
sculpture. It is probably a copy from an original in bronze, in
which the curls had been separately cast, and then rivetted to the
head, according to the conjectures of a learned writer on the subject
of ancient sculpture.

In the Egyptian Museum is a statue of Apollo,⁽²⁾ the head of
which is much like that which we are now describing, as to
justly so in the face, and both have been copied from the same
original.

The curls which originally ascended on each side of the neck
have been broken off.

Height, 1 foot 5 $\frac{1}{8}$ inches.

¹ Specimens of ancient sculpture, Egyptian, Grecian, Greek, and Roman, selected
from different collections in Great Britain, by J. Smith, Esq. of Lincoln's Inn, vol. 1, p. 1,
and c.

² See description, vol. 1, p. 11.



PLATE IV.

A HEAD of Apollo, larger than life, and crowned with a narrow diadem; the forehead and temples are ornamented with pendent ringlets of hair. From the hardness of the work, and the sharp lines of the features, there can be no doubt that this head is of very early Greek sculpture. It is probably a copy from an original in bronze, in which each curl had been separately cast, and then rivetted to the head, according to the conjectures of a learned writer on the subject of ancient sculpture.⁽¹⁾

In the Capitoline Museum is a statue of Apollo,⁽²⁾ the head of which so much resembles that which we are now describing, as to justify us in the belief that both have been copied from the same original.

The curls which originally descended on each side of the neck have been broken off.

Height, 1 foot $5\frac{6}{8}$ inches.

¹ Specimens of ancient sculpture, Ægyptian, Etruscan, Greek, and Roman, selected from different collections in Great Britain, by the Society of Dilettanti, vol. i. pl. v. and vi.

² Musei Capitolini, tom. iii. tab. 14.

A view of the interior of the temple, showing the altar and the statues of the gods. The architecture is of the Ptolemaic period, and the statues are of the type known as the "Ptolemaic type". The temple is situated in the city of Alexandria, and is one of the most important monuments of the city.

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PLATE II

A view of the interior of the temple, showing the altar and the statues of the gods. The architecture is of the Ptolemaic period, and the style is Egyptian. The temple is situated in the city of Alexandria, and is one of the most important monuments of the city.

The temple is a large building, and is one of the most important monuments of the city. It is situated in the city of Alexandria, and is one of the most important monuments of the city.

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Fourth Room.

Pl. V.



W.A. del.

Geo. Kneller sculp.

PLATE V.

A STATUE of Thalia, the pastoral Muse.⁽¹⁾ She is also known as the comic Muse,⁽²⁾ whose province it was to preside over the delineation of men and manners.⁽³⁾ Her head is crowned with a chaplet of ivy, she has sandals on her feet, and she holds the pedum, or pastoral crook, in her right hand. The chaplet of ivy is the usual reward of poetic merit,⁽⁴⁾ and is generally seen on the head of this Muse.⁽⁵⁾ The pedum is an emblem of comedy,⁽⁶⁾ and one of the usual attributes of Thalia;⁽⁷⁾ it is also frequently observed in the hands of Satyrs, Fauns, and other attendants on Bacchus, and in all these cases is a symbol of rustic life. The explanation of Servius is probably correct, namely, that this instrument in its original designation was no other than the shepherd's crook.⁽⁸⁾

This statue is of the size of life, and is covered with a very ample drapery, of a texture so fine as to leave the beautiful forms of the

Thalia, hederæ dignata est ludææ veras

Thalia, tæc erant silvas habitare, Thalia

Virg. Eccl. 4. 1.

Comico lascivo gaudet sermone Thalia.

Lucan. Bell. 1. 6. v. 5.

Exquædæ hederæ hederæ hederæ hederæ

Anthol. Græc. Tom. III. p. 214. 220. 221.

Me doctarum hederæ præmia fecerunt

Dia miscuit superis.

Hor. Carm. lib. 1. 1. 22.

— sen condit amabile carmen.

Prius fere hederæ victoris præmia.

Hor. Epod. lib. 1. 5. 24.

Heliconidæque, pallidæque Pirenei

Illis remitto, quorum imagines læbunt

Hederæ sequaces.

Virg. Eccl. 4. 1.

*Cupæ corymbis Pæonæ utuntur, foliis minus nigris: quam quondam Nyctææ, illi Hæthi-
cææ, secant, maximis inter nigras corymbis.* *Plin. Nat. Hist. lib. 13. c. 14.*

*El Museo Pio-Clementino, tom. 1. tav. 19. Description of the Ancient Terracottas
in the British Museum, Pl. xxviii.*

Thalia, hederæ hederæ hederæ hederæ hederæ. *Horatius.*

La Pitture Antiche d'Ercolano, tom. 3. tav. 11.

Pedum, virga inæquæ, unde nomen: pedum hederæ. *Servius Comment. in Virg.
Eccl. 4. 1.*



The artist has endeavored to represent the figure of the statue as it appears in the original, and has not attempted to give it the appearance of a modern work of art.

PLATE V.

A STATUE of Thalia, the pastoral Muse.⁽¹⁾ She is also known as the comic Muse,⁽²⁾ whose province it was to preside over the delineation of men and manners.⁽³⁾ Her head is crowned with a chaplet of ivy, she has sandals on her feet, and she holds the pedum, or pastoral crook, in her right hand. The chaplet of ivy is the usual reward of poetic merit,⁽⁴⁾ and is generally seen on the head of this Muse.⁽⁵⁾ The pedum is an emblem of comedy,⁽⁶⁾ and one of the usual attributes of Thalia;⁽⁷⁾ it is also frequently observed in the hands of Satyrs, Fauns, and other attendants on Bacchus, and in all these cases is a symbol of rustic life. The explanation of Servius is probably correct, namely, that this instrument in its original designation was no other than the shepherd's crook.⁽⁸⁾

This statue is of the size of life, and is covered with a very ample drapery, of a texture so fine as to leave the beautiful forms of the

¹ Prima Syracosio dignata est ludere versu
Nostra, nec erubuit silvas habitare, Thalia. Virg. Eccl. vi. 1.

² Comica lascivo gaudet sermone Thalia. Auson. Edyll. xx. v. 3.

³ Καμικὸν εὖρε Θάλεια βίον τε καὶ ἥθεα κεδνά.
Anthol. Græc. Tom. iii. p. 214, Edit. Jacobs.

⁴ Me doctarum hederæ præmia frontium
Diis miscent superis. Hor. Carm. lib. i. 1. 29.

—— seu condis amabile carmen,
Prima feres hederæ victricis præmia. Hort. Epist. lib. i. 3, 24.

Heliconidasque, pallidamque Pirenen
Illis remitto, quorum imagines lambunt
Hederæ sequaces. Pers. prol. v. 4.

Cujus coronis Poetæ utuntur, foliis minus nigris: quam quidam Nysiam, alii Bacchicam vocant, maximis inter nigras corymbis. Plin. Nat. Hist. lib. xvi. c. 34.

⁵ Il Museo Pio-Clementino, tom. 1. tav. 19. Description of the Ancient Terracottas in the British Museum, Pl. xxxviii.

⁶ Ἀρεσκέες. ὁ πρῶν. καὶ ἡ διδομένη ῥάβδος τοῖς καμικοῖς. Hesychius.

⁷ Le Pitture Antiche d'Ercolano, tom. ii. tav. iii.

⁸ Pedum, virga incurvata, unde retinentur pecudum pedes. Servii Comment. in Virg. Ecl. v. 88.

PLATE V.

body perfectly apparent underneath it. The peplum, or outer garment, which has fallen off the shoulders, is held up by the left hand, and a portion of it flows over the left arm; the folds of the drapery are very deep and intricate, notwithstanding which the general effect of it is extremely light and graceful. The disposition of the girdle is particularly elegant; it is brought over each shoulder and is then passed close under the arms, and being crossed behind, is again brought forward, and tied in a knot a little below the bosom.

The symbol held in the right hand of this statue is modern, as well as the whole of the right arm. We are by no means friendly to the restoration of ancient marbles, yet we feel very little doubt, that the restoration of this part of the statue is perfectly correct, because the pedum, as we have already mentioned, was the usual attribute of Thalia, and the place where it originally rested against the body is plainly discernible. Even if these restorations had not been made, the person and character of Thalia would still have been sufficiently designated.

This statue was found by Mr. Gavin Hamilton, in the year 1776, at Ostia, only a few yards distant from the beautiful statue of Venus, which we have described in a preceding volume.⁽⁹⁾

Height, including the plinth, 6 feet $\frac{1}{2}$ inch; the height of the plinth is 3 inches.

⁹ Description of the Ancient Marbles in the British Museum, Part I. pl. VIII.

Fourth Room.

Pl. VI.



PLATE III

A's unknown head, larger than life, with a considerable quantity of hair on the head, but has no beard except on the upper lip. It was found in Trajan's Forum, and has evidently belonged to a statue of some barbarian chief, perhaps of a king, that had formed one of the ornaments of a triumphal arch.

This head has generally been supposed to represent Decebalus, the formidable leader of the Dacians, who after he had lost the power of the Romans under Domitian and Nerva, was finally subdued by Trajan, and forced to submit to the painful conditions of peace imposed upon him by that emperor. The feelings of rage, disappointment, and revenge, which may be supposed to have agitated Decebalus at the moment of his submission, are strongly marked in the expression of this head, but no one apprehends of opinion that it was never intended to represent him. The only undoubted portraits of this spirited prince are to be seen in the bas-reliefs that adorn the Trajan column, and in all these portraits Decebalus is invariably represented with a beard, and indeed the custom of wearing the beard appears to have been general among the Dacians in his time. The precise age of Decebalus, at the period of his last overthrow, is not known; but when we consider that he had been engaged in hostilities against the Romans for a term of nineteen years, it is highly probable that he was considerably more advanced in age than the person, whose portrait is here preserved: we may remark also, that the execution of the sculpture, and the bold style in which the head is represented, evince an era in the art anterior to the time of Trajan.

If we were inclined to hazard a conjecture with respect to the

The Britons, according to the description of Caesar, appear to have adopted the custom of wearing their beard only on the upper lip. Capillae enim per frontem non sunt, supercilia non sunt, caput est nudum, et barba super labia. Caesar de Bello Gallico, lib. 6. c. 14. It is probable that this custom was common also to the Germans, and Gauls, at the time when Caesar wrote his Commentaries. How long the practice continued with these nations is uncertain, but we find still, in some of the bas-reliefs, that their beards on the chin, as well as on the upper lip.

Column Trajana, da Pietro Santi Bartoli, del. 1734.



PLATE VI.

AN unknown head, larger than life; it has a considerable quantity of hair on the head, but has no beard, except on the upper lip.⁽¹⁾ It was found in Trajan's Forum, and has evidently belonged to a statue of some barbarian chief; perhaps to a figure that had formed one of the ornaments of a triumphal arch.

This head has generally been supposed to represent Decebalus, the formidable leader of the Dacians, who, after he had baffled the power of the Romans under Domitian and Nerva, was finally subdued by Trajan, and forced to submit to the galling conditions of peace imposed upon him by that emperor. The feelings of rage, disappointment, and revenge, which may be conceived to have agitated Decebalus at the moment of his submission, are strongly marked in the expression of this head, yet we are nevertheless of opinion that it was never intended to represent Decebalus. The only undoubted portraits of this spirited prince are to be seen in the basso-relievos that adorn the Trajan column; and in all these portraits Decebalus is invariably represented with a beard;⁽²⁾ and indeed the custom of wearing the beard appears to have been general among the Dacians in his time. The precise age of Decebalus, at the period of his last overthrow, is not known; but when we consider that he had been engaged in hostilities against the Romans for a term of nineteen years, it is highly probable that he was considerably more advanced in age than the person, whose portrait is here preserved: we may remark also, that the excellence of the sculpture, and the bold style in which the head is executed, evince an æra in the art anterior to the time of Trajan.

If we were inclined to hazard a conjecture with respect to this

¹ The Britons, according to the description of Cæsar, appear to have adopted the same fashion of wearing their beard only on the upper lip. *Capilloque sunt promisso, atque omni parte corporis rasa, præter caput, et labrum superius.* Cæsar de Bello Gallico, lib. v. c. 14. It is probable that this custom was common also to the Germans and Gauls, at the time when Cæsar wrote his Commentaries: how long the practice continued with these nations is uncertain, but we know that in later times the Germans wore their beards on the chin, as well as on the upper lip.

² Colonna Trajana, da Pietro Santi Bartoli, tav. 104 et 109.

PLATE VI.

marble, we should think it more probable that the head was intended to represent Arminius, the German chieftain, who was conquered by Germanicus. We at least know that for this victory Germanicus obtained the honours of a triumph, and that his conquest was commemorated at Rome by the erection of a triumphal arch.⁽³⁾ The importance which the Romans attached to the success of their arms against Arminius, may be inferred from the high terms in which Tacitus speaks of his military talents, when he calls him the defender of the liberties of his country, and the only German who had contended with the Romans in the plenitude of their power.⁽⁴⁾ The strongly marked expression in the features of this head, agrees with the description which Velleius Paterculus has given of the countenance of Arminius;⁽⁵⁾ and the period of life indicated in the marble also perfectly coincides with that of Arminius, who was about thirty-four years of age at the time of his defeat.

This head was brought to England by Mr. Lyde Browne,⁽⁶⁾ and formed a part of his collection.

Height, 1 foot $6\frac{1}{4}$ inches.

³ Fine anni, (U. C. 770) arcus propter ædem Saturni, ob recepta signa cum Varo amissa, ductu Germanici, auspiciis Tiberii, &c. Tacit. Annal. lib. ii. c. xli.

⁴ Liberator haud dubie Germaniæ, et qui non primordia populi Romani, sicut alii reges ducesque, sed florentissimum imperium laccessierit: præliis ambiguus, bello non victus: septem et triginta annos vitæ, duodecim potentiæ explevit: caniturque adhuc barbaras apud gentes; Græcorum annalibus ignotus, qui sua tantum mirantur: Romanis haud perinde celebris, dum vetera extollimus, recentium incuriosi. Tacit. Annal. lib. ii. c. lxxxviii.

⁵ Tum juvenis, genere nobilis, manu fortis, sensu celer, ultra barbarum promptus ingenio, nomine Arminius, Sigimeri principis gentis ejus filius, ARDOREM ANIMI VULTU OCULISQUE PRÆFERENS—— Paterc. lib. ii. c. 118.

⁶ It is thus described in his Catalogue: "Barbari caput, humani capitis magnitudinem superans, vultu dejecto, capillis, et in superiore labro barba, promissis et squalidis. Provinciam (si modo Provinciam sub virili formâ repræsentari fas sit) Barbarorum subjectam non ineptè referre videtur." pag. 9.

Fourth Room.

Pl. VII.



A statue of Apollo, in marble, of the Roman school, of the first century, found at Nîmes, in the year 1774, and now in the collection of the French Museum. It is a full-length figure, standing, with the right arm extended from the body, and the left arm, supporting a part of the chiton, is directed upward. The attitude of this figure is particularly graceful, and the disposition of the fingers appears to be the combined result of much observation and a considerable knowledge of art.

We are not acquainted with any other statue of Apollo in a similar attitude, except a very small bronze figure, (about three inches in height,) engraved in the *Antiquities of Count Caylus*,⁽¹⁾ which perfectly resembles the one before us.

This statue, the surface of which has suffered considerably from corrosion, was purchased at Paris, in the year 1774, at the sale of M. L'Allemand de Choiseul's antiquities.

Height, including the pedestal, 4 feet 6 inches; the height of the statue is 3 feet 6 inches.

¹ *Recueil d'Antiquités Égyptiennes, Grecques, & Romaines*, vol. II. pl. LXXVII.



PLATE VII.

A STATUE of Apollo, in bronze; he is represented with a chlamys, or cloak, suspended from his left shoulder, upon which it is fastened by a fibula in the form of a crescent. The head is crowned with a narrow diadem; at the back part of the head the hair is passed underneath the diadem, and falls over it again in four spiral locks. Apollo is usually represented with sandals, but in this instance he is without them. The statue is poised upon the right foot; and the right arm, which is somewhat extended from the body, points downward, while the left arm, supporting a part of the chlamys, is directed upward. The attitude of this figure is particularly graceful, and the disposition of the fingers appears to be the combined result of much study and a considerable knowledge of art.

We are not acquainted with any other statue of Apollo in a similar attitude, except a very small bronze figure, (about three inches in height,) engraved in the *Antiquities of Count Caylus*,⁽¹⁾ which perfectly resembles the one before us.

This statue, the surface of which has suffered considerably from corrosion, was purchased at Paris, in the year 1774, at the sale of M. L'Allemand de Choiseul's antiquities.

Height, including the plinth, which is antique, 2 feet $5\frac{1}{8}$ inches; the height of the plinth is 2 inches.

¹ *Recueil d'Antiquités Egyptiennes, Etrusques, Grecques et Romaines*, tom. ii. pl. LXXVII.

PLATE VII

The figure of Apollo, in his chariot, is represented in a standing posture, with his right foot forward, and his left foot slightly raised. He is wearing a long, flowing robe, and a helmet or crown. His right arm is extended forward, holding a bow, and his left arm is bent at the elbow, holding an arrow. The figure is shown in profile, facing right. The background is plain, and the figure is set against a light-colored, possibly stone or marble, surface. The overall style is classical, with a focus on the figure's form and posture.

Fourth Room.

Pl. VIII.



*W.A. Dall.
O. Keltway stulp.*

PLATE VIII.

ONE of the feet, or supports, of an ancient tripod-table, executed in porphyry. It represents the head and leg of a panther. The eyes and teeth of the animal, which were originally formed, perhaps, of some substances in imitation of nature, have been lost. The porphyry has been broken into three pieces; the upper piece was found in the excavation made in the Forum, under the Palatine Hill, in the year 1772, and was purchased, with other fragments, by Vinelli, an artist at Rome. This person recollected that, twenty-six years previous to this transaction, he had bought two pieces of the leg of a panther in porphyry, which were still in his possession. It is remarkable, that all the pieces fitted together so exactly that when joined the fractures were scarcely visible, and they had evidently belonged to each other. We may observe of these feet that the ancients, in designing them, seldom if ever suffered the table to rest directly upon the head of the animal: the weight was generally thrown upon an intermediate part, which projected from the back of the neck. By this contrivance, the head was rendered more prominent, and appeared perfectly free from encumbrance. In the present instance, the part which projects is ~~modern~~.

Height, 2 feet $5\frac{1}{8}$ inches.



PLATE VIII.

ONE of the feet, or supports, of an ancient tripod-table, executed in porphyry. It represents the head and leg of a panther. The eyes and teeth of the animal, which were originally formed, perhaps, of some substances in imitation of nature, have been lost. The porphyry has been broken into three pieces; the upper piece was found in the excavation made in the Forum, under the Palatine Hill, in the year 1772, and was purchased, with other fragments, by Vinelli, an artist at Rome. This person recollected that, twenty-six years previous to this transaction, he had bought two pieces of the leg of a panther in porphyry, which were still in his possession. It is remarkable, that all the pieces fitted together so exactly that when joined the fractures were scarcely visible, and they had evidently belonged to each other. We may observe of these feet that the ancients, in designing them, seldom if ever suffered the table to rest directly upon the head of the animal: the weight was generally thrown upon an intermediate part, which projected from the back of the neck. By this contrivance, the head was rendered more prominent, and appeared perfectly free from encumbrance. In the present instance, the part which projects is modern.

Height, 2 feet $5\frac{4}{8}$ inches.

Fourth Room.

Pl. IX.



W.A. del.

C. Picart sculp.

...the ... He ...
... the ... are ...
... the ... whole ...
... the ... and ...
... the ... in ...
... the ... have ...
... the ...

... the ... and ...
... the ... of ...
... the ... represented ...
... the ... pretexts, or ...
... the ... with the ...
... the ... marks of dis- ...
... the ... been ...
... the ... reasons, ...
... the ... proper ...
... the ... represented ...
... the ...

... the ... and ...
... the ... in ...
... the ... of ...
... the ... of ...
... the ... of ...
... the ... of ...
... the ... of ...

... the ... of ...

Arvensis ...
... inter illos, ...
... colligantur, in ...
... corona: honoreque ...
... in tempore colligantur ...
... et spica corona, et ...



PLATE IX.

A HEAD of Marcus Aurelius, surnamed the Philosopher. He succeeded Antoninus Pius, as Emperor of Rome, in the year of our æra 161, and died at the age of 58, in the year 180. During the whole of his reign, Marcus Aurelius displayed so much moderation and wisdom, and so entirely consulted the happiness as well as glory of the Roman people, that at his death he received the honour of deification, all classes vying with each other in paying reverence to his memory.⁽¹⁾

The countenance is expressive of great benignity, and strikingly portrays the dignified gravity which the philosophical pursuits of this emperor rendered habitual to him.⁽²⁾ He is here represented as one of the *Fratres Arvales*, being veiled with the *prætecta*, or sacerdotal robe, and crowned with a wreath of corn, and with the sacred *infulæ*, or fillets, which were the appropriate marks of distinction worn by that order of priests, who are said to have been instituted by Romulus:⁽³⁾ it was their office, at particular seasons, to go into the fields in solemn procession, and to offer up prayers for the fertility of the earth. Julius Cæsar is frequently represented on his coins in the character of *Frater Arvalis*, that is to say, veiled,

¹ Et parum sanè fuit quòd illi honores divinos omnis ætas, omnis sexus, omnis conditio ac dignitas dedit, nisi quòd etiam sacrilegus judicatus est, qui ejus imaginem in sua domo non habuit, qui per fortunam vel potuit habere vel debuit. Denique hodieque in multis domibus M. Antonini statuæ consistunt inter deos penates: nec defuerunt homines qui somniis eum multa prædixisse futura et vera concinuerunt. Unde etiam templum ei constitutum, dati sacerdotes Antoniniani, et sodales et flamines, et omnia quæ de sacratis decrevit antiquitas. Jul. Capitol. in vita M. Aurelii, c. 18.

² Sed ab omnibus his intentionibus studium eum philosophiæ abduxit, seriumque et gravem reddidit: non tamen prorsus abolitâ in eo comitate. Jul. Capitol. in vita M. Aurelii, c. 4.

³ Arvorum sacerdotes Romulus inprimis instituit, seque duodecimum fratrem appellavit inter illos, ab Acca Laurentia nutrice sua genitos, spicea corona, quæ vitta alba colligaretur, in sacerdotio eis pro religiosissimo insigni data, quæ prima apud Romanos fuit corona: honosque is non nisi vita finitur. Plin. Nat. Hist. lib. xviii. c. ii.

Ex eo tempore collegium mansit fratrum arvalium, numero duodecim: cujus sacerdotii insigne est spicea corona, et albæ infulæ. A. Gell. lib. vi. c. 7.

PLATE IX.

and crowned with a wreath of corn.⁽⁴⁾ The collection of ancient sculptures at Paris, contains busts of Antoninus Pius⁽⁵⁾ and Lucius Verus,⁽⁶⁾ both of whom are represented, in like manner, as Fratres Arvales : and in the Vatican is a head of Augustus in the same character, not veiled, but simply crowned with a wreath of corn.⁽⁷⁾

This head was formerly in the Mattei Collection,⁽⁸⁾ and was obtained from thence by Mr. Towneley in the year 1773.

The nose, and the whole of the bust from underneath the chin, are modern.

Height, 2 feet $1\frac{4}{8}$ inch.

⁴ Morellii Numism. XII priorum Impp. Rom. tab. 1. figg. 9, 20, 34, et tab. 2. figg. 37, 45, 69. It is worthy of remark, that the crown with which Julius Cæsar is usually represented on his coins, has been mistaken by Eckhel and other medallists, who have described it as being formed of laurel, whereas in fact it is composed of the spikes of wheat.

⁵ Mus. Nap. tom. iii. pl. 50.

⁶ Mus. Nap. tom. iii. pl. 57.

⁷ Museo Pio-Clementino, tom. vi. tav. xxxix.

⁸ Vetera Monumenta Matthæiorum, vol. ii. tab. xxii. fig. 1.

Fourth Room.

Pl. x.





PLATE X.

A COLOSSAL bust of Lucius Verus, who became joint Emperor with Marcus Aurelius in the year of Christ 161. The Roman empire, upon the death of Antoninus Pius, had devolved to Marcus Aurelius solely; (1) he however chose to invest Lucius Verus with an equal share in the imperial dignity; and Rome was then, for the first time, under the dominion of two sovereigns. (2) The characters of these emperors were perfectly dissimilar. Marcus Aurelius exerted himself unremittingly for the general interest of the Roman people, and was distinguished for the purity of his morals, and the encouragement he gave to learning; while Lucius Verus paid but little attention to the affairs of the state, and passed all his time in indolence, extravagance, and debauchery. The latter died of an apoplexy, at Altinum, (3) on his return from Germany, in the year 169, and in the 39th or 40th year of his age; and was buried in the tomb of Hadrian. (4)

The bust is covered with the imperial paludamentum. (5) The features agree with the description which Julius Capitolinus has given

¹ Defuncto Pio Marcus in eum [*L. Verum*] omnia contulit, principatu etiam imperatoriae potestatis indulto: sibi que consortem fecit, quum illi soli senatus detulisset imperium. Jul. Capitol. in vita L. Veri, c. 3.

² Tuncque primum Romanum imperium duos Augustos habere coepit. Jul. Capitol. in vita M. Aurelii, c. 7.

³ Sed non longè ab Altino subito in vehiculo morbo, quem apoplexin vocant, correptus Lucius, depositus è vehiculo, detracto sanguine Altinum perductus, quum triduo mutus vixisset, apud Altinum perit. Jul. Capitol. in vita L. Veri, c. 9.

⁴ Illatumque ejus corpus est Adriani sepulchro, in quo et Cæsar pater ejus naturalis sepultus est. Jul. Capitol. in vita L. Veri, c. 11.

⁵ Paludamentum erat insigne pallium Imperatorum, cocco purpuraque et auro distinctum. Isidori Etymol. lib. xix. c. 24.

Paluda a paludamentis: sunt hæc insignia et ornamenta militaria. Ideo ad bellum cum exit imperator, ac lictores mutant vestem, et signa incinuerunt, paludatus dicitur proficisci: quæ propterea quod conspiciuntur qui ea habent, ac fiunt palam, paludamenta dicta. Varro de Lingua Latina, lib. vi. 22.

PLATE X.

of the countenance of this Emperor ;⁽⁶⁾ the face has an air of dignity, the beard is long, approaching almost to a degree of barbarism, and the forehead is remarkably low ; the hair of the head is very thick, and curls naturally, and the order of it is not discomposed by any wreath or diadem. Lucius Verus is said to have been so extremely vain of the beauty of his hair, as to have paid an immoderate degree of attention to it,⁽⁷⁾ and this circumstance may probably account for the frequency with which the head of this emperor is represented without a diadem, on his coins as well as busts.

This bust, which together with the pedestal is formed of one block of marble, was purchased at the sale of the Mattei Collection.⁽⁸⁾ The nose is the only part which is modern.

Height, including the pedestal, 3 feet 1 inch.

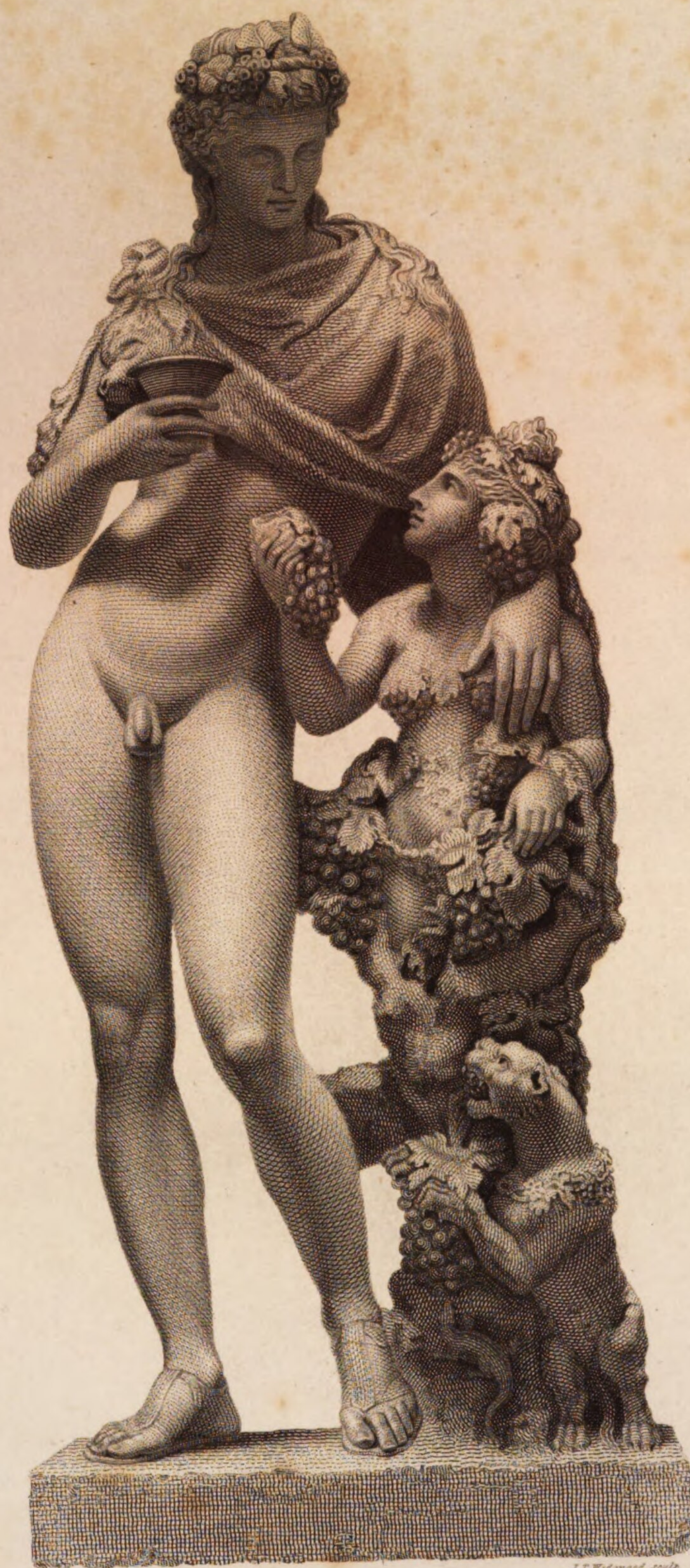
⁶ Fuit decorus corpore, vultu geniatus, barba propè barbaricè demissa, procerus, et fronte in supercilia adductiore venerabilis. Jul. Capitol. in vita L. Veri, c. 10.

⁷ Dicitur sanè tantam habuisse curam flaventium capillorum, ut capiti auri ramenta respergeret, quo magis coma illuminata flavesceret. Jul. Capitol. in vita L. Veri, c. 10.

⁸ Vetera Monumenta Matthæiorum, vol. ii. tab. 24, fig. 1.

Fourth Room.

Pl. XI.



W.A. del.

J.T. Wedgwood sculp.

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PLATE XI.

A group of Bacchus and Ampelus. Before we enter into a description of this group, it will be necessary to give a short account of Ampelus. He was born in Phrygia; (1) his mother was a nymph, and he is said to have had more than one father among the Satyrs who were attached upon Bacchus. (2) Ampelus, as he grew up, became extremely beautiful, (3) and was distinguished by Bacchus, who regarded him with every mark of especial favour. So great indeed was the partiality of Bacchus to this youth, that he was never happy without the enjoyment of his society. (4) He took an interest in all his games and amusements, and even instituted contests between himself and Ampelus, in which he purposely contrived that the latter should be the victor. (5) Elated by these successes, and by the continual acts of kindness bestowed on him by Bacchus, the confidence of Ampelus in himself became excessive: he grew careless of danger, and exposed his person to considerable risk in assailing various kinds of wild beasts. (6)

* Namely, on Mount Tmolus:

Ἀμπελὸς ἱερὸς Πάριον ἱερὸν ἱερὸν

Ἰσχυρὸν ἱερὸν πρὸς τὸν ποταμὸν Νέμεν Διονυσίου. *Ibid.* v. 247.

* Ampelus potens, et yvis nymphæque cunctæ.

Pæon in Iamachæ Bacchus amantem iugis. *Class. Poet.* lib. 25. v. 198.

* Ἦν δὲ γὰρ Φρυγίᾳ δὲ Πάριον ἱερὸν ἀμπελὸν

* Ἀμπελὸς ἱερὸν, πρὸς τὸν ποταμὸν Νέμεν

Ὀὐδὲ δὲ δὲ ποταμὸν ἱερὸν ἀμπελὸν γὰρ

* Ἀμπελὸς ἱερὸν ἀμπελὸν ἀμπελὸν ἀμπελὸν

* Ἦν δὲ γὰρ Φρυγίᾳ δὲ Πάριον ἱερὸν ἀμπελὸν

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Ibid. lib. 25. v. 198.



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PLATE XI.

A GROUP of Bacchus and Ampelus. Before we enter into a description of this group, it will be necessary to give a short account of Ampelus. He was born in Phrygia;⁽¹⁾ his mother was a nymph, and he is said to have had more than one father among the Satyrs who were attendants upon Bacchus.⁽²⁾ Ampelus, as he grew up, became extremely beautiful,⁽³⁾ and was distinguished by Bacchus, who regarded him with every mark of especial favour. So great indeed was the partiality of Bacchus to this youth, that he was never happy without the enjoyment of his society.⁽⁴⁾ He took an interest in all his boyish amusements, and even instituted contests between himself and Ampelus, in which he purposely contrived that the latter should be the victor.⁽⁵⁾ Elated by these successes, and by the continual acts of kindness bestowed on him by Bacchus, the confidence of Ampelus in himself became excessive: he grew fearless of danger, and exposed his person to considerable risk in assailing various kinds of wild beasts.⁽⁶⁾

¹ Namely, on Mount Tmolus:

"Αμπελος ἡμερόεις Γανυμήδεος Ἰιδος ἐλεγχει·

Τμώλιος Ἰδαίου πέλε φέρτερος· Nonni Dionysiac. lib. x. v. 317.

² Ampelon intonsum, Satyris nymphaque creatum,

Fertur in Ismariis Bacchus amasse jugis. Ovid. Fast. lib. iii. v. 409.

³ "Ἦδη γὰρ Φρυγίης ὑπὸ δειράδα κοῦρος ἀθύρων,

"Αμπελος ἠέξετο, νεοτρεφὲς ἔρνος ἐρώτων·

Οὐδέ οἱ ἀβρὸς ἴουλος ἀρευθομένοιο γενείου,

"Αχνοα χιονέης ἐχαράσσετο κύκλα παρειῆς,

"Ἢβης χρύσειον ἄνθος· ὀπισθοπόροιο δὲ χαίτης

Βότρυες εἰλικόντες ἐπ' ἀργυφέων θέον ὤμων

"Απλεκέες·

Nonni Dionysiac. lib. x. v. 177.

⁴ Κούρου νόσφι μένοντος, ἱμάσσετο Βάκχος ἀνίη·

Ibid. lib. x. v. 229.

⁵ Νικήθη Διόνυσος ἐκούσιος.

Ibid. lib. x. v. 375.

———— ἐκούσιος ὤπασε νίκη·

Ibid. lib. xi. v. 55.

⁶ Γλαυκά φιλοσκοπέλων ἐπεδείκνυε παίγνια θηρῶν·

Πῇ μὲν ὀρεστιάδος λοφίης ἐπιδήμενος ἄρκτου,

Θηρὸς ἐπειγομένης βλοσυρὴν ἀνεσεύρασε χαίτην·

Πῇ δὲ λεοντείην λασίην ἐπεμάστιε δειρὴν·

"Αλλοτε δαιδαλέην, ἐποχημένος ὑψόθι νώτων,

"Αστεμφὲς ἀχάλινον ἐτέρπετο τίγριν ἐλαύνων·

Ibid. lib. xi. v. 65.

PLATE XI.

Among other exploits in which his courage was rashly exercised, was that of mounting the back of a ferocious bull, which after carrying him a considerable way with the utmost impetuosity, at length threw him against the ground with such violence as to cause his instant death.⁽⁷⁾ Bacchus was inconsolable at the loss of his young favourite; his grief on the occasion awakened the compassion of Atropos, one of the sister Fates, and as Ampelus had not yet passed the river Acheron, she metamorphosed the dead body into a flourishing vine tree,⁽⁸⁾ a tree till that time unknown to Bacchus. His admiration was strongly excited by the view of this beautiful plant; and this admiration was yet more increased when he tasted the juice of its delicious fruit. Such in a few words is the story of Ampelus, of whom it is farther related that Bacchus honoured him with a place among the stars.⁽⁹⁾

The figure of Bacchus is youthful, and possesses that roundness

⁷ ——— αἴσσαν δὲ ποδῶν διδυμάωνι χηλῇ
 Οὔρεος ἄκρα κάρηνα δυσέμβετα λυσσαλέος βοῦς,
 Ἥβητῃν προκάρηνον ἑὼν ἀπεσεῖσατο νώτων
 Ἥριπε δ' αὐτοκύλιστος· ἐπ' ἀστραγάλου δὲ πεσόντος
 Λεπτὸς ὑποτρίζων ἐδιχάζετο δόχμιος αὐχὴν·
 Καὶ μιν ὑπὲρ δαπέδοιο παλινδίνητον ἐλίξας,
 Θηγαλέῃ γλωχίνι κατεπρήνιξε κεραίης·
 Καὶ νέκυς ἦν ἀκάρηνος.

Nonni Dionysiac. lib. xi. v. 215.

⁸ Καὶ κινυρῶ μέγα θάμβος ἐφαίνετο μάρτυρι Βάκχῳ·
 Καὶ γὰρ ἀναίξας ἐρόεις νέκυς, ὡς ὄφιν ἔρπων,
 Ἀμπελος αὐτοτέλεστος ἦν ἡλλάξατο μορφὴν,
 Καὶ πέλε νήδυμον ἄνθος· ἀμειβομένοιο δὲ νεκροῦ
 Γαστήρ θάμβος ἦν περιμήκετος· ἄκρα δὲ χεῖρων
 Ἀκρέμονες βλάστησαν· ἐνεβρίζοντο δὲ ταρσοί·
 Βόστρυχα βότρυες ἦσαν· ἐμορφώθη δὲ καὶ αὐτὴ
 Νεβρὶς ἀεξομένης πολυδαίδαλον ἄνθος ὀπωρης·
 Ἀμπελόεις δὲ κόρυμβος ἦν δολιχόσκιος αὐχὴν·
 Ἴσοφυῆς δ' ἀγκῶνι τιταίνετο καμπύλος ὄρπηξ
 Οἰδαίνων σταφυλῇσιν.

Ibid. lib. xii. v. 174.

⁹ Dum legit in ramo pictas temerarius uvas,
 Decidit: amissum Liber in astra vehit.

Ovid. Fast. lib. iii. v. 413.

PLATE XI.

of limb and delicacy of contour, which more particularly characterize the forms of the female sex.⁽¹⁰⁾ A chaplet of ivy encircles his head,⁽¹¹⁾ and he is also crowned with a broad diadem which passes across the forehead:⁽¹²⁾ his shoulders are covered with the skin of a leopard or tiger,⁽¹³⁾ and he has sandals on his feet. The attitude of this figure is graceful and easy; the left arm is thrown over the shoulder of Ampelus,⁽¹⁴⁾ and the countenance of Bacchus is inclined towards his companion, whom he appears to regard with an expression of great benignity. The figure of Ampelus is represented at the period of his transformation into the vine plant, but before the metamorphosis has been quite completed. The lower part of his body appears to have taken root, while the transformation which is gradually proceeding has not yet deprived Ampelus of the power

¹⁰ Liber muliebri et delicato corpore pingitur. Isidori Orig. lib. viii. c. 11.

¹¹ Bacchus is here properly crowned with ivy, instead of the vine; the latter plant having only just come to his knowledge. The crown of ivy appears to have been the earliest which was adopted by Bacchus. Antiquitus quidem nulla, [corona] nisi Deo, dabatur.—Feruntque primum omnium Liberum Patrem imposuisse capiti suo ex hederâ. Plinii Nat. Hist. lib. xvi. c. 4.

Cur hederâ cincta est? hederâ est gratissima Baccho,
Hoc quoque cur ita sit dicere nulla mora est.
Nysiades nymphæ, puerum quærente novercâ,
Hanc frondem cunis adposuere novis. Ovid. Fast. lib. iii. v. 767.

¹² Te [deceat] caput Tyriâ cohibere mitrâ,
Hederâve mollem bacciferâ
Religare frontem. Senecæ Oedip. v. 413.

¹³ Hence he is called νεβριδοςτόλος: Orphei Hymn. LII. v. 10.

Φασὶ δὲ τινες καὶ τὸ ἑνάμμα αὐτῷ τὸ τῆς νεβρίδος ἀπὸ τῆς τῶν ἀστράων ποικιλίας περιῆφθαι.
Diod. Sic. lib. i. c. 11.

—— lenisque simul procedit Iacchus,
Crinali florens hederâ, quem Parthica velat
Tigris, et auratos in nodum colligit ungues.
Claudian. de raptu Proserpinæ, lib. i. v. 16.

¹⁴ It is probably from this custom of leaning upon the shoulders of his followers, in which attitude Bacchus is very frequently represented, that the epithet ὠμάδιος is applied to him, in the hymns of Orpheus. Orph. Hymn. xxx. 5. LII. 7.

PLATE XI.

of looking up affectionately at his master, to whom he is offering grapes. The skill of the sculptor has blended together the animal and vegetable forms with so much ingenuity, that it is difficult to decide either where the one begins, or the other terminates. At the feet of Ampelus, or rather at the root of the vine, is a panther apparently intent upon stealing the grapes, the flavour of which he is already tasting. Round his neck is a collar formed of the leaves and fruit of the ivy: a small lizard is running up the stem of the vine.

This very beautiful and interesting group, of which we believe not any duplicate has ever been discovered, was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence. The whole of the right arm of Bacchus is modern.

Height, including the plinth, 4 feet $10\frac{4}{8}$ inches; the height of the plinth is $3\frac{5}{8}$ inches.

Fourth Room.

Pl. XII.



W.A. del.

J.T. Woodcock sculp.



PLATE XII.

A HEAD of the young Hercules, larger than life. The ancients were accustomed to represent this deified hero at four different periods of life; namely, first as an infant, secondly as a very beautiful youth, thirdly as a young man possessing less beauty, but having the characteristic marks of strength much more evidently portrayed in the lineaments of his countenance, and lastly as an old man with a beard, his features bearing testimony to the series of exertions in which he had been engaged. Examples of the second and fourth of these periods have already been described in the preceding parts of this work; one of which, in the second period of life, exhibits a head of so much grace and sweetness, as almost to convey to our minds an idea of the most perfect feminine beauty,⁽¹⁾ and the other presents us with a head, the character of which is at once venerable and dignified.⁽²⁾ The present head offers a fine example of the third period, in the sculpture of which the powers of art have perhaps never been excelled in the delineation of muscular strength. The hair is short and curly, and stands upright on the forehead; and the ears have the same peculiarity which we have before remarked in other heads of Hercules, namely, a certain bruised and distorted appearance, which was common not only to Hercules, but to the whole tribe of Athletæ.⁽³⁾ The head is crowned with a narrow diadem nearly concealed by the hair.

¹ Description of the Collection of Ancient Marbles in the British Museum, Part II. pl. XLVI.

² Description of the Collection of Ancient Marbles in the British Museum, Part I. pl. XI.

³ The following passage in Plato, contains an oblique allusion to the Lacedæmonians, covertly reproaching them for the great encouragement they gave to athletic exercises. Upon Socrates saying, he had heard it remarked of the Athenians, that they had degenerated under Pericles, Callicles replies, τῶν τὰ ὧτα κατεργότων ἀκούεις τὰυτα, ὦ Σώκρατες. Plat. Gorg. c. 56.

Τὴν τε πᾶσαν σχέσιν ἀθλητικὴν ἐπιφαίνων, ὠτοβλαδίας καὶ ἐμπινῆς ὦν, καθά φησιν Ἀντίγονος ὁ Καρύστιος. Diog. Laert. in vitâ Lyconis, lib. v. c. 67.

PLATE XII.

This head was formerly in the Barberini palace. The whole of the neck and bust have been added; the nose, the edge of the left ear, and a small portion of the hair just above the same ear are modern; a splinter has also been broken away from the right eyebrow. The surface in all the antique parts of this fine head, is extremely well preserved.

Height, 1 foot $9\frac{1}{8}$ inches.

Fourth Room.

Pl. XIII.





PLATE XIII.

A FEMALE head, larger than life. It has been generally supposed to represent Juno, but it certainly differs in several respects from the representations we are acquainted with of that goddess, as the head is not crowned with a diadem, the eyes are smaller, and the countenance is expressive of less austerity than we usually see in the heads of Juno. We are therefore more inclined to think with the author of "Specimens of Antient Sculpture," that it may perhaps have been intended for a head of Venus:(1) but, on the whole, it appears to us still more probable that it has belonged to a statue of Dione,(2) the mother of Venus, to whom the matronly character of countenance here portrayed seems to be particularly appropriate.

The ears have been pierced to receive ear-rings; and the hair, which is parted in a straight line down the middle of the head, is disposed on each side in wavy locks, very much in the same style as in the statue of Venus found at Ostia.(3)

The whole of the head, with the exception of the nose, is antique, but the bust is modern. It is not known where this head was discovered.

Height, 1 foot $9\frac{3}{8}$ inches.

¹ Specimens of Antient Sculpture published by the Society of Dilettanti, vol. i. pl. XLII.

² ————— ἐρατή τε Διώνη.

Hesiod. Deor. Gen v. 353.

³ Description of the Collection of Ancient Marbles in the British Museum, Part I. pl. VIII.

Fourth Room.

Pl. XIV.



W.A. del.

W. Brownley sculp.

PLATE XIV

Appearance of Diana, in her character of huntress, she is represented in the act of following the chase, and her dress, which appears to be short, shows her legs, and she is running against the wind.

The whole of the right arm is naked, as is the left arm from the elbow downward; both feet and a portion of the right leg extending nearly as high as the knee, are likewise naked. On examination of the engraving, it will be perceived by the manner in which the sculptor has rendered this figure (if the use of the word is allowable where the original design of an ancient statue has been totally altered) that he intended to represent the goddess in the act of hurling a spear. It is, however, perfectly clear from an accurate inspection of the figure, as well as from a comparison of it with other similar figures, that this statue of Diana was originally represented holding a bow in the left hand, and with the right hand drawing an arrow from a quiver fastened behind her shoulder. Such is the action of the Diana formerly in the Villa Pamphili, but now in the Vatican;⁽¹⁾ and such likewise is her action in a well known statue belonging to the Florentine Collection;⁽²⁾ it is also the same in many ancient medals.⁽³⁾ The bow and quiver, when the statue was perfect, were doubtless of bronze, and the place occupied by the latter behind the right shoulder is very perceptible, as well as the holes and the cords by which it was fastened to the marble.

The ancient poets in speaking of Diana virginis, or huntress, invariably describe her as being clothed with a short tunic, reaching

⁽¹⁾ Museo Pio-Clementino, vol. i. tab. xxx.

⁽²⁾ Museo Florentino, tab. xix.

⁽³⁾ Diana is represented in this particular action on several silver coins of Augustus: (Morelli Numism. 112. priores Imp. Rom. tom. i. tab. xv. figg. 25, 26, 27, 28.) and on a coin of Agrippina the wife of Claudius, struck at Achaia in Phrygia: (Vallant, Imperatorum Romanorum Numismata Graeca, p. 15, et App. Icon.)



PLATE XIV.

A STATUE of Diana, in her character of huntress; she is represented in the act of following the chase, and her drapery, which appears to be forcibly blown backward, evidently shows that she is running against the wind.

The whole of the right arm is modern, as is the left arm from the elbow downward; both feet, and a portion of the right leg extending nearly as high as the knee, are likewise modern. On examination of the engraving, it will be perceived by the manner in which the sculptor has *restored* this figure (if the use of the word is allowable where the original design of an ancient statue has been totally altered) that he intended to represent the goddess in the act of hurling a spear. It is, however, perfectly clear from an accurate inspection of the figure, as well as from a comparison of it with other similar figures, that this statue of Diana was originally represented holding a bow in the left hand, and with the right hand drawing an arrow from a quiver fastened behind her shoulder. Such is the action of the Diana formerly in the Villa Pamphili, but now in the Vatican;⁽¹⁾ and such likewise is her action in a well known statue belonging to the Florentine Collection;⁽²⁾ it is also the same in many ancient medals.⁽³⁾ The bow and quiver, when the statue was perfect, were doubtless of bronze, and the place occupied by the latter behind the right shoulder is very perceptible, as well as the holes and the metal by which it was fastened to the marble.

The ancient poets in speaking of Diana venatrix, or huntress, invariably describe her as being clothed with a short tunic, reaching

¹ Museo Pio-Clementino, vol. i. tav. xxx.

² Musei Florentini Statuæ, tab. xix.

³ Diana is represented in this particular action on several silver coins of Augustus; (Morellii Numism. xii. priorum Impp. Rom. tom. i. tab. xv. figg. 25, 26, 27, 28.) and on a coin of Agrippina the wife of Claudius, struck at Acmonia in Phrygia; (Vaillant, Imperatorum Romanorum Numismata Græca, p. 15, et App. Icon.)

PLATE XIV.

only to the knees ;(4) and the specimens of ancient art where she is represented in this peculiar garment are so numerous, that it is unnecessary to quote them. In the statue before us she is, however, clothed with a garment reaching quite down to the feet, in the same manner as she is represented in the two statues we have just mentioned, namely, the one in the Vatican, and the other in the Florentine Museum. In a gem engraved by Heius, and published by Baron Stosch,(5) we also see her in a long garment, and it is worthy of remark that in the most ancient representations, Diana, like Minerva, is modestly habited in a long vestment.(6) Over this robe is a shorter garment, which does not nearly reach the knees, and is fastened round the waist by a narrow belt.

The head of this statue is formed of a separate piece of marble, and is inserted into a hollow purposely made to receive it: a narrow fillet encircles it twice. The arrangement of the hair is rather complicated; it is parted on the middle of the forehead, a portion of it is drawn up from each side to the top of the head, and there tied in a knot, similar in manner to the hair of the Apollo Belvidere: at the back part of the head the hair is likewise braided together, and two loose ringlets descend on each side of the neck. The ears have been pierced to receive ear-rings.

The folds of the drapery in the front of this figure are hollowed out in a very remarkable manner; the spaces between them are cut to so great a depth, and are at the same time so extremely curved, that we are almost at a loss to conceive by what contrivances they could have been effected.

⁴ ——— καὶ ἐς γόνα μέχρι χιτῶνα. Callimachi Hymn. in Dianam, v. 11.

Altera succinctæ religetur more Dianæ,

Ut solet attonitas cum petit illa feras.

Ovid. de Art. Am. lib. iii. v. 144.

⁵ Phil. de Stosch, Pierres Antiques Gravées, sur lesquelles les graveurs ont mis leurs noms, pl. xxxvi.

⁶ Winckelmann, Monumenti Antichi Inediti, tav. v. vi. xxxviii.

PLATE XIV.

This statue was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence, at the same spot where the group of Bacchus and Ampelus was discovered.

Height, including the plinth, 6 feet $\frac{1}{4}$ inch; the height of the plinth in front is $3\frac{1}{2}$ inches.

PLATE XIV

This statue was found in the year 1773, near La Borda, about
eight miles from Rome, in the road leading to Florence, at the same
spot where the group of Perseus and Andromeda was discovered.
Height, including the plinth, 6 feet 4 inches; the height of the
plinth in front is 2 1/2 inches.

Fourth Room.

PL. XV.



A story of the life of the Emperor Hadrian, who was the last of the Antonines, and who reigned from 117 to 138 A.D. The story is told in a simple and straightforward manner, and is full of interest and detail. The Emperor is shown as a man of great energy and ambition, who was determined to make his mark on the world. He was a great soldier, and he was also a great administrator. He was a man of many talents, and he was a man of many virtues. He was a man who was loved by his people, and he was a man who was respected by his enemies. The story is a good example of the kind of writing that was popular in the Roman Empire, and it is a good example of the kind of man that the Romans admired.

¹ Pausan. *Att. Gr.* i. c. 13. *Illegible text* c. 13.

² Joannis Malac. *Chronograph.* lib. xi. p. 106.

³ *Tiburtinam villam mirè exedificavit, ita ut in ea se promissè, et paucis celeberrima nomina inscriberet: velut Lyceum Academicum, Cynosium, Poecilen, Tempe vocaret: et ut nihil praterisderet, etiam Inferos sibi, quos in vita Had.iani, c. 26.*



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PLATE XV.

A BUST of Hadrian; he succeeded Trajan in the year 117 of the Christian æra, and died at Baiaë, in the year 138, aged $62\frac{1}{2}$ years. Hadrian is considered to have been one of the best of the Roman Emperors, and was distinguished by many great virtues, as well as by the solidity of his talents; but in private life, his good and bad qualities were so intermingled, as to sully the lustre of a character which might otherwise have been irreproachable. Not any other Emperor of Rome, perhaps, ever manifested so much ardour in the pursuit of knowledge as Hadrian. He travelled into Gaul, Germany, Britain, Spain, Sicily, Greece, the Greek Islands, Asia, and Egypt, and in short into all the distant provinces of the Roman empire. In the countries through which he passed, he invariably took an interest in the curiosities of nature and art which came under his observation; he was a liberal benefactor to many of the cities he visited, particularly to Athens⁽¹⁾ and Cyzicus,⁽²⁾ in both of which places he repaired many of the old temples, and erected others on a scale of princely magnificence. Hadrian was an enlightened patron of the fine arts, and enriched his own country with many hundred statues, by transporting them from Greece to Rome: and it is to the good taste of this Emperor (which caused so many fine specimens of sculpture to be collected in the splendid villa he built on the banks of the Tiber)⁽³⁾ that we are indebted for a great number of the beautiful statues and busts which adorn this and other galleries of ancient marbles. Hadrian was buried in the first instance at Pozzuolo, near Baiaë, in the villa that was then

¹ Pausan. Att. lib. i. c. 18. Dion. Cass. lib. lxi. c. 16. Spartian. in vitâ Hadriani, c. 13.

² Joannis Malalæ Chronograph. lib. xi. p. 364.

³ Tiburtinam villam mirè exædificavit, ita ut in ea et provinciarum et locorum celeberrima nomina inscriberet: velut Lyceum Academiam, Prytaneum, Canopum, Poecilen, Tempe vocaret: et ut nihil prætermitteret, etiam Inferos finxit. Spartian. in vitâ Hadriani, c. 26.

PLATE XV.

still distinguished as having been once the residence of Cicero;(4) but his ashes were afterwards removed to Rome by order of Antoninus Pius,(5) and deposited in the noble mausoleum which Hadrian had erected there, and which, though divested of its former magnificent decorations, is yet remaining.(6)

The Emperor is here represented rather larger than life; the beard is short and curly;(7) the head is not ornamented with any diadem, and the breast is quite uncovered. This bust was formerly in the Villa Montalto, and Visconti when describing various busts of Hadrian, enumerates the present as one of those possessing the greatest celebrity.(8)

The preservation of the marble is remarkably good; the extreme edge of the right ear, and a very small piece in the right breast, are the only parts that have been restored.

Height, 2 feet.

⁴ Post hoc Hadrianus Baias petiit, Antonino Romæ ad imperandum relicto. Ubi quum nihil proficeret, accersito Antonino, in conspectu ejus apud ipsas Baias periit, die sexto Iduum Juliarum: invisusque omnibus sepultus est in villa Ciceroniana Puteolis. Spartian. in vitâ Hadriani, c. 25.

⁵ Sed Hadriano apud Baias mortuo, reliquias ejus Romam pervexit sanctè ac reverenter, atque in hortis Domitiæ collocavit: etiam repugnantibus cunctis, inter divos eum retulit. Capitolin. in vitâ Antonini Pii, c. 5.

⁶ Fecit et sui nominis pontem, et sepulchrum juxta Tiberim. Spartian. in vitâ Hadriani, c. 19.

It is now called the "Castle of St. Angelo;" the best description of this building, as it anciently stood, is given by Procopius. Procop. de bello Gothico, lib. i. c. xxii.

⁷ Hadrian was the first Roman Emperor who wore a beard; and he is said to have adopted the custom, in order to hide the blotches with which his face was disfigured: promissa barba, ut vulnera quæ in facie naturalia erant, tegeret. Spartian. in vitâ Hadriani, c. 26. This practice was continued by his successors, although they had not the same reason for it.

⁸ "Con tutto il petto nudo, e di stile grande e sublime era quello della villa Montalto." Museo Pio-Clementino, vol. vi. p. 61.

Combe, Taylor,

A description of the collection of ancient marbles in the British Museum
with engravings

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